

## Kim Dalton Appointed Australian Film Commission Chief Executive

The Australian Film Commission recently announced the appointment of Kim Dalton as its new Chief Executive.

Kim will take up his position on a full-time basis from 2 August. Until then he will be available to the Commission to work on its restructure recommendations which are currently subject to industry consultations.

"Kim brings to the Australian Film Commission a broad perspective on the nature of the Australian film and television production industry and the issues it currently faces. That broad perspective is gained from experience in production, management of a screen culture organisation, and key roles in the Australian Film Finance Corporation and in distribution and acquisitions," said Maureen Barron, AFC Chair announcing the appointment.

"Kim has a valuable blend of formal business qualifications and industry experience and has a keen understanding of the policy and practical underpinnings of the Australian industry."

Kim Dalton will take over from Cathy Robinson who, after 10 years in the position, leaves the Commission on 6 August.



Kim is currently Manager of Acquisitions and Development at Beyond International Limited. He has worked as an independent producer, including managing his own production company which produced the television program *The Magistrate* for the ABC, and UK and Italian Broadcasters; he was General Manager of the Melbourne-based production

and training organisation Open Channel from 1984 to 1987. During five years living in London, Kim completed a post-graduate Diploma in Arts Administration. In 1992 he became the Australian Film Finance Corporation's Melbourne Investment Manager.

He joined Beyond in 1995 and for over four and a half years has been involved in the development financing and production of a large number of television and feature film projects. He was Executive Producer of the children's television series *Li'l Monsters* and the award winning natural history series *Wild Ones*. He has also been involved in acquisition and international release by Beyond of a number of feature films including the AFC funded *Love and Other Catastrophes*.

### Statement by Kim Dalton

It's difficult being asked to write a first piece for *AFC News* as the in-coming CEO when I still haven't discovered how to get the lifts to go to the fifth floor or where everyone's office is. So, a view from the inside it cannot be. However, it does provide me with the opportunity to reiterate and consolidate a number of comments which have been reported or which I have made to people in individual conversations.

Firstly, I am already working on a part-time basis with the AFC. Earlier in June I attended a senior management meeting to discuss the restructure proposals. The following week I attended the Commission meeting where the results of these discussions were reported and at which the Commission discussed the budget for the next financial year.

I fully support the Commission's commitment to increased funding of development [see "Funding Priorities", page 3]. I believe the AFC's central focus should be project and talent development. However, I also believe the AFC's approach to development must be broad and should extend to programs which allow it to fund people and creative teams as well as the more conventional funding of scripts on a draft-by-draft basis. I also take this opportunity to clearly reiterate my belief that the AFC must be prepared to encourage and resource the central and critical role producers play in the creative development

*Continued page 3*

## AFC Farewells Cathy Robinson

Cathy Robinson, Chief Executive for the past ten years and a Commissioner since 1991, will be farewelled by the AFC in early August. The Commission has appointed Kim Dalton as the new Chief Executive Officer (see above).

"My time at the AFC has been rewarding both personally and professionally. I have been Chief Executive during a period when the AFC and the industry faced significant change. I found it challenging to ensure a significant AFC contribution to a vigorous and vibrant industry. After ten years it is time for the AFC and the industry to benefit from new perspectives. I have decided to hand over this position of leadership so I can pursue new challenges and opportunities" Cathy said.

AFC Chair, Maureen Barron, said "I have enormous respect for Cathy Robinson both as a person and as a Chief Executive. During my time at the Commission I have been greatly impressed by her capacity to deal with difficult



and complex matters in an intelligent, considered manner. My fellow Commissioners

*Continued page 3*

# Imports Up, Exports Down: Australia's Audiovisual Royalties in 1997-98

Australia increased its consumption of foreign films, videos and television programs by \$91 million in 1997-98—the largest annual jump since the figures became available in 1987-88. At the same time, sales of Australian product overseas fell by \$21 million, according to the latest report from the Australian Bureau of Statistics, to give an overall deficit of \$440 million.

The ABS data only tracks royalties—amounts paid for the rights to distribute and screen films, television programs and videos. Additional (non-royalty) export income is earned from expenditure by foreign production companies in Australia. This reached \$108 million in 1997-98 from productions shot here, according to the AFC's *National Survey of Production*. Additional earnings coming from foreign films, which were shot overseas but post-produced in Australia.

The increase in royalty payments by Australian companies for imported programs is especially marked as the figures do not yet include pay TV services. The Australian Bureau of Statistics is

currently investigating the inclusion of the pay TV sector in its 1998-99 survey.

The rise is largely driven by imports from the US and UK, up \$64 million and \$16 million respectively compared to 1996-97. For the US, theatrical films (up \$38 million) and TV programs (up \$20 million) were the main contributors to the rise. For the UK, TV imports rose by \$36 million. Details of film and video trade are not available from the ABS for confidentiality reasons.

The record-breaking film *Titanic*—which grossed \$47 million in 1998, \$24 million more than the number one title in 1997, *Men In Black*—probably contributed significantly to the jump in US cinema imports: from \$41 million in 1996-97 to \$79 million in 1997-98.

The fall in Australian exports between 1996-97 and 1997-98 is mainly in TV sales to the UK, which dropped from \$30 million to \$20 million, and overall sales to New Zealand, which dropped from \$12 million to \$6 million — their lowest level for the last five years. The impact of

the fall was lessened by an increase in sales of TV to the US (up \$5 million from \$26 million to \$31 million). Despite a slight drop from \$25 million to \$23 million, sales to Germany remained strong in 1997-98, with this country replacing the UK as the second-biggest buyer of Australian TV programs in the world.

The ABS data is consistent with reports from film and TV companies Becker, Beyond and Southern Star, of a downturn in overseas sales. The drop has been attributed to the consolidation of broadcasters in Europe and the large output deals they have with the US studios. More local production around the world and the maturation of cable and satellite industries, which stockpiled programs in their start-up phase, have also been mentioned as factors contributing to the downturn.

Commentary by AFC Research and Information; detailed data obtained by the AFC from the Australian Bureau of Statistics.

## Value of exports by media

Exports \$m	Cinema films	TV Programs	Video tapes
1993-94	13	60	8
1994-95	20	73	6
1995-96	15	91	11
1996-97	19	117	10
1997-98	15	98	12

Figures for video tapes 1996-97, 1997-98 are estimates by AFC R&I.

## Value of imports by media

Exports \$m	Cinema films	TV Programs	Video tapes
1993-94	87	263	94
1994-95	70	266	126
1995-96	70	302	117
1996-97	87	267	120
1997-98	114	318	133

Figures for video tapes 1996-97, 1997-98 are estimates by AFC R&I.

## Value of imports by country

Imports \$m	US	UK	Other
1993-94	310	66	68
1994-95	274	78	110
1995-96	299	95	95
1996-97	285	92	97
1997-98	349	108	108

Some figures for cinema, TV and video trade with these countries are available from AFC R&I.

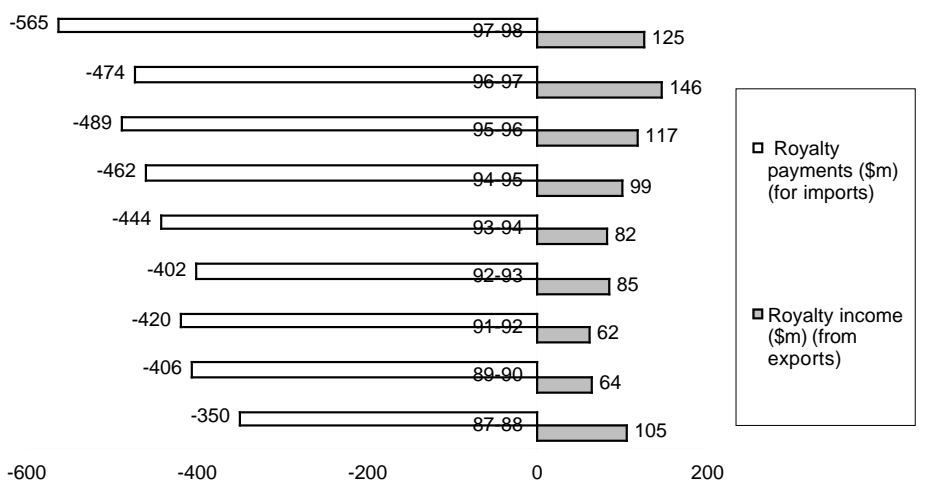
## Value of exports by country

Exports \$m	US	UK	Other
1993-94	13	25	44
1994-95	29	9	61
1995-96	37	37	47
1996-97	43	30	73
1997-98	49	20	56

Some figures for cinema, TV and video trade with these countries are available from AFC R&I.

All films/ programs	Royalty income (\$m) (from exports)	Royalty payments (\$m) (for imports)	Difference
1987-88	105	-350	-245
1989-90	64	-406	-342
1991-92	62	-420	-358
1992-93	85	-402	-317
1993-94	82	-444	-362
1994-95	99	-462	-363
1995-96	117	-489	-372
1996-97	146	-474	-328
1997-98	125	-565	-440

## Film, TV and Video Royalties: Total



For more historical data please see the Trade chapter in *Get The Picture* 5th edition pages 188 to 198.

## Interactive Media Production Report: *Wunderkammer*



Principal Artist: Anna Munster  
Sound Design: Mitchell Whitelaw  
Programmers: Boz Cappie & Dave Sutton.

Delivery Platform: CD-ROM for Mac and Windows

Current Status: Production

Delivery Date: April, 2000

*Wunderkammer* is an experimental interactive for CD-ROM. Using the visual metaphor of a baroque 'cabinet of wonders', it encourages the user to explore labyrinthine digital spaces and to collect bizarre and grotesque 'specimens' as they wander. These can be used to furnish the user's own virtual cabinet. In the course of wandering and constructing, the specimens begin to take on a life of their own, displaying surprising and destabilising behaviours that call into question the user's own desires to collect and hoard.

*Wunderkammer* uses both game and behavioural elements supported by relational databases to enquire into curiosity and wonder. It plays on the relation between structure and surprise, navigation and aimlessness, and historical, and contemporary information and knowledge spaces.

## Kim Dalton (cont. from p. 1)

process. And finally, it is crucial that the process of development extends into the area of production. Accordingly it is important that the AFC maintains its funding programs in the areas of short films, feature films and documentaries.

The AFC's activities will continue to extend beyond specific project related development. It will continue to play a central role in the area of indigenous filmmaking as well as supporting the activities of a range of industry support, resource and cultural organisations. The AFC will also continue to support and resource the marketing activities of Australian producers and filmmakers and remain an essential source for data, research and analysis of the industry.

Following a short break in-between jobs, I will commence work on a full-time basis at the AFC on 2 August. Initially I will be based out of the Sydney offices but spending at least a day each week in Melbourne and then as of early next year I will take up full-time residency in Sydney. Within my first few months I also look forward to visiting the State Agencies, AFC funded resource centres and filmmakers in Perth, Adelaide and Brisbane.

There is no doubt that I am joining the AFC at a time of change. I look forward to the opportunities and challenges this will present and to engaging with the Australian film and television community in my new role.

## Amy's Cannes Prize

*Amy*, directed by Nadia Tass and written by David Parker, won the Prix Education Nationale and the Grand Prix Cannes Junior at the 1999 Cannes International Film Festival, and not the Prix de la Jeunesse and Le Prix Cinecole as reported recently by the AFC.

Both prizes were awarded by the Forum Cannes Festival, which was created to provide access to the Festival for film students and film fans. The Prix Education Nationale was voted for by 450 teachers.

Le Prix Cinecole was selected by the Cannes Junior Jury, made up of 10 students aged between 10 and 12 years, half from Beirut, half from Cannes.

The Prix de la Jeunesse was awarded to *Voyage*, by Emmanuel Finkiel, in the French film category and to *The Blair Witch Project*, by Daniel Myrick and Eduardo Sanchez, in the foreign film category.

## AFC Funding Priorities for 1999-2000

The AFC will double its investment in script development to \$2.4m and has decided to maintain its commitment to the production of short films and documentaries. AFC support for the development of projects by Indigenous Australians will also be maintained at its current level, with \$750,000 for production and \$100,000 for script development managed by an Indigenous Branch.

The decisions about program expenditure have been made following the release earlier this year of an AFC proposal for change within the organisation and subsequent industry consultations.

The AFC will close its office in London. Changing priorities for the industry, combined with technological developments, provide an opportunity for the funds used to maintain the office to be spent in more direct support to projects and people in Australia.

Another result of AFC consultation with the industry is the decision to continue supporting low budget feature production with a minimum annual commitment of \$1.6m.

The AFC will maintain its support for interactive media production.

The Commission will continue, with new Chief Executive Kim Dalton, to review other areas of its operations in response to the changing needs and infrastructure of the screen industry. These areas include Marketing and Industry and Infrastructure (including Research and Information Services).

In announcing these decisions AFC Chair Maureen Barron commented on the depth and extent of the screen industry's responses to the review of AFC priorities and on the support from the industry for the AFC's role in the development of the Australian screen industry.

"The responses came from all over Australia and from every sector of the industry. They addressed all aspects of the AFC's operations and did so with passion, care and insight. The industry contribution was crucial to AFC deliberations about how to allocate its funds this financial year and into the future," she said.

AFC funding programs will operate on current terms and conditions until further notice. Funding enquiries should be directed to project staff in the appropriate area of the AFC: script development and production support to Film Development; screen culture support to Industry and Information Services; and marketing support to Market Development Services.

## Farewell Cathy Robinson

(cont. from page 1)

and I wish her every success in the future and wish to acknowledge the debt of gratitude the industry owes for her commitment while at the AFC."

Before her appointment as Chief Executive, Cathy held the position of Director, Cultural

Activities (now known as the Industry and Cultural Development Branch) at the AFC.

From May 1980 until she joined the Australian Film Commission in April 1986, Ms Robinson was Coordinator of the South Australian Media Resource Centre in Adelaide.

## 4th AFC Million Dollar Movie Announced: *Mallboy*

*Mallboy* is the fourth film to be made under the Million \$ Movies initiative.

Million \$ Movies is a joint initiative of the AFC, SBS Independent, the Premium Movie Partnership and Beyond Films, to fund the production of five films with budgets of \$1 million each over a three-year period.

*Mallboy*, to be filmed in Melbourne in July, is written and directed by Vincent Giarrusso and produced by Fiona Eagger. The film is a left-of-centre suburban tale about three days in the life of Shaun, a 15-year-old living on the edge.

Vincent Giarrusso has been writing prose, lyrics and scripts since 1986 and is well-known as a performer in the ARIA-Award winning band Underground Lovers.

Fiona Eagger has worked in film production since 1983, including four years with director Paul Cox. She produced Anna Kokkinos' *Only The Brave*, the internationally awarded animation *The Web Series 1 and 2*, and *Way of the Birds*, an animation series to screen on the Seven Network. She was co-producer of the ABC TV Series *Mercury*.

"*Mallboy* will be a film in the tradition of the films of Ken Loach and Mike Leigh mixed with a subversive sense of humour akin to the US animation programs *South Park* and *The Simpsons*. *Mallboy* is a low-budget film, but with high production values. It is written with a contemporary edge and at times savage sense of humour," said Fiona Eagger.



The AFC launched *Mallboy*, the fourth film to be made under the Million \$ Movies initiative between the AFC, SBS Independent, The Premium Movie Partnership and Beyond Films. Pictured: (left to right) producer Fiona Eagger, director Vincent Giarrusso and AFC Chief Executive Cathy Robinson.

"The film will have resonances with teenagers and adults from every social sphere. On one level, it will have the appeal of a hip, urban tale fuelled by music and a drug-afflicted sense of surrealism and absurdity, making it often funny and outrageous. On another level, it will be a deeply affecting 'coming of age' story set in the real world of class struggle and welfare-supervised families."

AFC Chief Executive, Cathy Robinson, noted that the screenplay for *Mallboy* was first supported by the AFC's New Screenwriters

Scheme.

"Million \$ Movies and programs such as the New Screenwriters Scheme are about identifying and nurturing new Australian filmmaking talent and I am delighted that we will see this film go into production. The AFC believes the script for *Mallboy* is a strong and unique vision that should be realised by someone, like Vincent, who has a total understanding of the world his characters will inhabit", Ms Robinson said.

## Getting into Pictures—in far north Queensland



Pictured above: course lecturers Owen Johnston (L) and Russell Porter (R) during the AFRS documentary workshop. At left, the course participants attending the Cairns seminars.

In a collaborative venture with the Australian Film Television and Radio School, the Australian Film Commission visited Townsville and Cairns in late June. The AFC's Queensland Representative, Owen Johnston, conducted a seminar entitled "Getting Into Pictures" in Townsville on June 24 and in Cairns on June 25. The seminars covered an overview of the film and television industry in Australia as well as an explanation of the AFC's programs with screenings of AFC funded works. Over 30 people attended the seminars in each town and the Queensland representative took 9 individual appointments in Townsville and 12 in Cairns.

## ATOM Film, Television & Multimedia Awards

The ATOM Film, Television and Multimedia Awards were held on Saturday 22 May. The awards, which receive funding from the AFC, promote and reward excellence in film, television and multimedia with an emphasis on non-feature films, documentaries and education-related productions.



At this year's ATOM Awards the Entertaining Multimedia Production Award went to GOGZI (Girls Own Girl Zone Interactive) which received AFC production investment, accepted by Moira Corby (pictured left with script editor Pollyanna Sutton).

## Sydney Film Festival

The 46th Sydney Film Festival was held on 11-23 June, a first for Festival Director, Gayle Lake.

The festival includes the Dendy Awards for short films and the world premieres of several new Australian feature films. Most popular film award went to the debut feature, *Soft Fruit*, directed by Christina Andreef and produced by Helen Bowden, with development support from the AFC.



Sydney Film Festival director Gayle Lake (right) with filmmaker Christina Andreef.

AFC supported Dendy Award winners were:

- Documentary—*Original Schtick*,
- Fiction over 15 minutes—*Flowergirl*
- Fiction under 15 minutes—*Pentuphouse*
- General category—*Love Song*
- Animation Award—*Darwin's Evolutionary Stakes*
- EAC Award—*Your Turn*
- And the overall prize, the Rouben Mamoulian Award—*Original Schtick*

## Presentation to the European Business Community

International Marketing of Australian Cinema—Approaching Filmmaking from a Cultural Capital Perspective

Following on from the Cannes Film Festival AFC Chief Executive Cathy Robinson was invited to make a presentation to the European business community in London.

The presentation built on the AFC's 20 year investment in developing filmmakers and launching them into the international marketplace and addressed the issues relating to the positioning of contemporary Australian cinema in the rapidly changing international landscape.

Co-ordinated by Australian Business in Europe (ABIE), the audience represented key players from the Australian business community in Europe and the European business community with interests in Australia.

Based in London with a presence in Belgium, the Netherlands, France, Germany and Italy, ABIE is the leading business networking



organisation for Australians working in Europe and for Europeans involved with Australian industry and commerce.

With an international membership of over 1,000, ABIE members include Qantas, Australian Tourism Commission, Telstra and representatives from the manufacturing, legal, accounting, travel, tourism and media industries.

The presentation which included the Cannes Film Festival trailer compilation was very positively received. Chief Executive Cathy Robinson said "We have already had significant interest from several companies who attended the presentation and are interested in working with us to expand the promotion of the Australian film industry in Europe."

## AWARDS TO AUSTRALIAN FILMS & PROGRAMS

Houston International Film & Video Festival, USA

*Paranoid* - John Brigden - Gold Award, Independent Experimental Short Film category.

Seattle Short Film Festival, USA

*Paranoid* - John Brigden - Winner, Video Shorts Competition.

Troia International Film Festival, Portugal

*Fetch* - Lynn-Maree Danzey - Special Mention by the International Catholic Organisation of Cinema.

## Women Learning from Success



Learning from Success panel members at the recent workshop for women from technical/operations areas of television. The workshop was organised by the AFC Women's Program and funded by the television networks. Pictured (l to r): Margaret Cassidy, Policy Manager, ABC; Leonie Morgan, AFC Women in Television Coordinator; Alan Engert, Station Manager, Channel Ten Sydney; Kris Noble, AFC Commissioner and Director of Drama, Nine Network.



## AUSTRALIAN FILMS AND MULTIMEDIA AT OVERSEAS FESTIVALS

### American Cinematheque, USA

*Piano Bomb Detective's Last Case, The* - Adam Blaiklock  
*Sexy Girls, Sexy Appliances* - Emma-Kate Crogan  
*Loaded* - Susan MacKinnon  
*Chlorine Dreams* - Sofya Gollan  
*Tulip* - Rachel Griffiths  
*Quill* - Jo Kennedy  
*Palace Cafe* - Andrew Lancaster  
*Tangerine Dream* - Keri Light  
*The Kiss* - Alan Lovell  
*My Second Car* - Stuart Lovell  
*Bunch of Fives Part 5: Possum's Rest* - Nick Hillgoss  
*Possum* - Brad McGann  
*Two/Out* - Kriv Stenders  
*Bangers* - Andrew Upton  
**Anima Mundi - International Animation Exhibition, Brazil**  
*Letters to Faraway Friends* - Trace Balla  
*Fledgling* - Eron Sheean  
*Seabound* - Donna Kendrick  
*Darwin's Evolutionary Stakes* - Andrew Horne  
*Cousin* - Adam Elliot  
*Bunch of Fives Part 4: Banjo Frogs and Part 5: Possum's Rest* - Nick Hillgoss  
*Local Dive* - Sarah Watt  
**Australian Focus III, Rome, Italy**  
*Paperback Hero* - Anthony J. Brown  
*Dead Letter Office* - John Ruane  
*The Sound of One Hand Clapping* - Richard Flanagan  
*The Interview* - Craig Monahan  
*In the Winter Dark* - James Bogle  
*Radiance* - Rachel Perkins  
*Terra Nova* - Paul Middleditch  
*Dingo* - Rolf de Heer  
**Bradford Animation Festival, UK**  
*Mind's Eye* - Gregory Godhard  
**La Cittadella Del Corso Short Film Festival, Italy**  
*Fetch* - Lynn-Maree Danzey  
**Durban International Film Festival, South Africa**  
*Praise* - John Curran  
*The Interview* - Craig Monahan

### Dykeye Stockholm Queer & Feminist Video Festival, Sweden

*Till Human Voices Wake Us and We Drown* - Bree McKilligan  
**Hamburg International Short Film Festival, Germany**  
*Mind's Eye* - Gregory Godhard  
*Dark Heart* - Alan Maxwell  
*Purgatory* - Josh Maruff  
*Lonely Girl* - Sally O'Grady  
*Love Stinks* - Greg Holfeld  
*Mr. Popoff* - Greg Williams  
*Cheap Blonde* - Janet Merewether  
*Cousin* - Adam Elliot  
**Hollywood Film Festival, USA**  
*The Lift* - Andrew Chronopoulos  
**International Festival of Cinema and Video, Brazil**  
*Bougainville - Our Island, Our Fight* - Wayne Coles-Janess  
**Jerusalem Film Festival, Israel**  
*Dead Letter Office* - John Ruane  
*Praise* - John Curran  
*The Interview* - Craig Monahan  
**Cinema Jove - Valencia International Film Festival, Spain**  
*Fledgling* - Eron Sheean  
**Manila International Film Festival, Philippines**  
*Praise* - John Curran  
**International Film Festival of Montecatini Terme, Italy**  
*Pentuphouse* - Cate Shortland  
*Mind's Eye* - Gregory Godhard  
*I, Eugenia* - Gabrielle Finnane  
*The Windwheel* - Susan Stamp  
*Home* - Roslyn Oades  
*Telly-vision* - Liz Hughes  
**Nassau Independent Cinema Expo, USA**  
*Maslin Beach* - Wayne Groom  
**New York Animation Film Festival, USA**  
*Ashputtle or the Mother's Ghost* - Nag Vlademersky & Susi Allender  
*King of the Castle* - Jacqueline Matisse

### New York International Independent Film & Video Festival, USA

*Bougainville - Our Island, Our Fight* - Wayne Coles-Janess  
**Outfest Los Angeles Gay and Lesbian Film and Video Festival, USA**  
*Cherish* - Stephen Jones  
**St Petersburg Film Festival, Russia**  
*Help Me* - Louise Fox  
*Darwin's Evolutionary Stakes* - Andrew Horne  
*Fledgling* - Eron Sheean  
*Telly-vision* - Liz Hughes  
**Philadelphia International Gay & Lesbian Film Festival, USA**  
*Icarus* - Patricia Belafour  
*Cherish* - Stephen Jones  
**Puchon International Fantastic Film Festival, Korea**  
*Siam Sunset* - John Polson  
**San Diego / Temecula Valley International Film Festival, USA**  
*Gristle* - Andrew Murray  
**San Francisco Lesbian & Gay Film Festival, USA**  
*Icarus* - Patricia Belafour  
*I, Eugenia* - Gabrielle Finnane  
*Head On* - Ana Kokkinos  
**Seattle International Film Festival, USA**  
*Dead Letter Office* - John Ruane  
*In The Winter Dark* - James Bogle  
*Cousin* - Adam Elliot  
*Praise* - John Curran  
*The Rocket* - Michael Cusack  
*The Interview* - Craig Monahan  
*Tulip* - Rachel Griffiths  
**Toronto Worldwide Short Film Festival, Canada**  
*Tulip* - Rachel Griffiths  
*Mind's Eye* - Gregory Godhard  
*Tale of the Paper Hearts* - Bree McKilligan  
**Trencianske Teplice (Art Film Festival), Slovak Republic**  
*Dead Letter Office* - John Ruane  
**Videoformes International Video and Multimedia Festival, France**  
*Paranoid* - John Brigden

## FORTHCOMING FESTIVALS, MARKETS & EVENTS

If you would like your film listed as screening at an international festival, please continue to fax the complete details (including festival dates) to the AFC festival section on (02) 9357 3631.

**Montreal's International Festival of New Cinema and New Media**

14-24 Oct 1999  
 tel: +1-514 843 4725  
 fax: +1-514 843 4631  
 email: montrealfest@fcmm.com  
 URL: www.fcmm.com

**8th China Golden Rooster & Hundred Flowers Film Festival, Shenyang, China**

16-22 Oct 1999  
 tel: +86-106 421 9977  
 fax: +86 10 6421 1870  
 email: q-song@263.net  
**Ecofilm Festival, Lille, France**

12-16 Oct 1999  
**deadline: 19 July**  
 tel: +33 3 20 55 55 58  
 fax: +33 3 20 12 01 00  
 email: maouth@club-internet.fr

**Hanover Film Festival, Germany**

3-7 Nov 1999  
**deadline: 1 Aug**  
 tel: +49 (0)511 393025  
 fax: +49 (0)511 661102  
 URL: www.up-and-coming.de  
**23rd International Animated Film Festival of Espinho - Cinanima 99,**

### Portugal

8-14 Nov 1999  
**deadline: 2 Aug**  
 tel: (02) 734 4611/1621  
 fax: (02) 734 6015  
 email: cinanima@mail.telepac.pt  
 URL: www.cinanima.pt  
**6th Annual Austin Film Festival, USA**

7-14 Oct 1999  
**deadline: 7 Aug**  
 tel: +1 512 4784795  
 fax: +1 512 4786205  
 URL: www.austinfilmfestival.org  
**Flanders International Film Festival, Belgium**

5-16 Oct 1999  
**deadline: 10 Aug**  
 tel: +32 9 242 80 60  
 email: info@filmfestival.be  
 URL: www.filmfestival.be

**8th Biennial of Moving Image - International Video Week**

5-13 Nov 1999  
 tel: +41-22908 2060  
 fax: +41-22908 2001  
 email: sgg@sgg.ch  
 URL: http://www.sgg.ch  
**17th Festival Tous Courts, France**  
 29 Nov- 4 Dec 1999  
**Deadline: 25 Sept**  
 tel: +33 4 42 27 08 64

fax: +33 4 42 38 47 83  
 email: aixfilms@club-internet.fr  
**The Golden Elephant International Children's Film Festival, India**

14-20 Nov 1999  
**Deadline: 15 Aug**  
 tel: +91-22387 0875  
 fax: +91-22380 5610

email: ncyp@bom3.net.in  
**Hong Kong Festival Fringe**

7 Jan 2000  
**Deadline 15 Sep 1999**  
 tel: +852-2521 7251  
 fax: +852-2868 4415  
 email: hkfringe@netvigator.com  
 URL: http://www.hkfringe.com.hk/cityfestival

**Invideo**  
 28 Jan 2000  
**Dealine: October 1999**  
 tel: +39-027 611 5394  
 fax: +39-027 528 0119  
 email: aiace@miconet.it

**Napte [USA, TV Market]**  
 24-27 Jan 1999  
 tel: +1-310 453 4440  
 fax: +1-310 453 5258  
 URL: http://www.napte.org  
**MILIA [France, Multimedia Market]**  
 tel: 44-171 528 0086  
 fax: 44-171 895 0949  
 URL: http://www.milia.com

## Screen Network Australia

<http://www.sna.net.au>

Screen Network Australia now provides links to over 275 websites about Australian film and television.

The SNA directory can be searched to go directly to a website you use regularly or browsed to discover an online film resource you didn't know about. Recent additions to the directory include sites which list crew rates for Australian films, guides to filming in Australia and sites with industry news and production reports.

The SNA community pages have been expanded to provide access to 25 newsgroups and mail lists for discussion of specific film and television topics and the SNA events calendar, maintained by *IF Magazine*, gives the dates and details of film events in Australia from major festivals to small specialist screenings. Use it to find out what is happening or to promote your event.

Screen Network Australia is the gateway to Australian film and television on the web.

## Erratum

In the Film Development Funding Approvals table of the May *AFC News*, Chris Noonan was shown as the director attached to the project *Follow the Rabbit Proof Fence*. In fact he is not connected with this project in any capacity. The AFC apologises for any embarrassment that this error may have caused.

Jeremy Bean, Acting Head, Film Development

## AFC Production Report: The Mary Stuart



*The Mary Stuart Tapes* is a short, experimental video project created especially for the performer Clare Grant by the filmmaker John Gillies.

John Gillies and Clare Grant (as a member of the Sydney Front) previously collaborated on the video project *Techno/Dumb/Show*. Clare Grant also appeared in *Burn Sonata* at the last Adelaide Festival and in the film *The Island of Doctor Moreau*.

The monologue used in *The Mary Stuart Tapes* is a reworking of Helen Lutz's translation of fragments from the play *Maria Stuart*, written by Friedrich Schiller. The

video project was then developed out of the live performance piece, *The Mary Stuart Tapes*, seen at Sydney's Performance Space and Sidetrack Theatre.

Principal photography has now been completed on various analogue and digital video formats as well as 16mm film shot in and around Sydney. The different formats were used to emphasise subtly different looks between various shots.

*The Mary Stuart Tapes* was jointly funded by the AFC and the New Media Arts Fund of the Australia Council (through its Fellowship Program).

## Industry & Cultural Development Funding Approvals

Item	Applicant	Amount \$
<b>Industry &amp; Cultural Development Program</b>		
AWGIES 1999	Australian Writers' Guild	5,000
Darwin Film Society support	Darwin Film Society	2,060
Film & Video Finder and Film, Video & Multimedia Guide	Australian Catalogue Company	8,000
Notorious: Alfred Hitchcock and Contemporary Art (loan)	Museum of Contemporary Art	25,000
Sydney Film Festival 1999 (venue underwriting)	Sydney Film Festival	5,000
<b>New Players Fund</b>		
Australian Surfmovies publication	Albie Thoms Productions	7,000
Cinesonic 2 Conference	RMIT/Philip Brophy	10,000
REAL: life on film documentary festival	Cultural Film Foundation of Australia	7,000
Screening the Past online journal	La Trobe University	1,340
Top Drawer television screenplays publication	Greg Haddrick	5,000
National WIFT Mentor Scheme	Women In Film & Television NSW	7,800
<b>Touring Exhibition Fund</b>		
Eastern Connection Touring Program	Media Resource Centre	4,373
Festival of Jewish Cinema 1999 Canberra/ Gold Coast tour	Jewish Film Foundation	10,550
Flickerfest Tour 1999/2000 to 7 centres	Flickerfest	15,000
Self-Made Cinemas tour: Sydney, Melbourne, Adelaide, Perth	FTI (WA)/Jo Laws	2,500
<b>Interactive Media program</b>		
Byte Me exhibition publication	Bendigo Art Gallery	5,500
Cyberculture Anthology	Power Publications	10,000
MAAP 99 SEEK WWW Artists Exchange exhibition	MAAP Multimedia Art Asia Pacific	5,000
Digital Hybrids exhibition	Museum of Contemporary Art	20,000
An Eccentric Orbit screening program	Museum of Contemporary Art	6,000
NxT - NT Xposure/Xchange conference	Qantm Australia CMC	15,000
<b>Policy Funding Approvals</b>		
1999 program	Australian Copyright Council	15,000
1999 program	Arts Law Centre of Australia	20,500
2SER FM Media Magazine	Sydney Educational Broadcasting	5,000



## Film Development Funding Approvals

Project Name	Applicant	Category	(\$)	Writer	Producer	Director
<b>DEVELOPMENT</b>						
<i>Actor: Agent: Whore: Pimp: Cop</i>	Jonathan Ogilvie	feature	15,000	Jonathan Ogilvie		Jonathan Ogilvie
<i>Black on White</i>	Duo Art Productions Pty Ltd	feature	12,800	Louis Nowra	Helen Leake	Craig Lahiff
<i>Brothers at War</i>	Richard Bradley Productions Pty Ltd	feature	14,000	Richard Bradley, Jeremy Larkins & Rob Watson	Richard Bradley, Greg Nomchong & Terrie Vincent	Richard Bradley
<i>Catching the Wind</i>	Sasha Hadden	feature	11,000	Sasha Hadden		
<i>Charging the Guns</i>	December Films Pty Ltd	feature	13,500	Peter Temple	Stuart Menzies & Tony Wright	
<i>Dead Girl, The</i>	Sonja Armstrong Productions Pty Ltd	feature	16,000	Rachel Landers	Sonja Armstrong	Rachel Landers
<i>I'm Not Nebuchadnezzar</i>	Lisa Matthews	feature	12,000	Lisa Matthews		Lisa Matthews
<i>La Spagnola</i>	Wild Strawberries Pty Ltd	feature	19,500	Anna-Maria Monticelli	Anna-Maria Monticelli	Steven Jacobs
<i>Not Now I'm Busy</i>	Philip Barker	feature	12,000	Philip Barker		
<i>On the Island</i>	Etham Strathmore Pictures Pty Ltd	feature	17,000	Martin Edmond	Peter Masteron	Paul Middleditch
<i>Polka</i>	Mitake Holdings Pty Ltd	feature	16,500	Steve Wright	Michelle Harrison	Robert Klenner
<i>Roadman</i>	Alkinos Tsilimidis & Peter Leovic	feature	17,500	Peter Leovic	Alkinos Tsilimidis	Peter Leovic
<i>State of Grace</i>	Polly Watkins	feature	12,000	Polly Watkins		
<i>The Mayne Inheritance</i>	Damien Parer Productions Pty Ltd	feature	17,500	Ross Wilson & Brian Hannant	Damien Parer	
<i>Thin Ice</i>	Eclipse Films Pty Ltd	feature	15,000	Kris Wyld	Ned Lander & Andrew Myer	Ned Lander
<i>Twinkle, Twinkle</i>	Lyn Chick	feature	10,000	Lyn Chick		
<i>Wages of Beer</i>	Chris Kennedy	feature	13,000	Chris Kennedy & Hugh Marchant	Lucy Maclaren	
<i>Wallace Mill</i>	Palm Beach Pictures Pty Ltd	feature	17,600	James Ferguson	David Sheridan	James Ferguson
<i>Devil Is Strong In Darlinghurst, The</i>	Laura Budd	documentary	5,000	Laura Budd	Melita Smilovic	Laura Budd
<i>One Man and His Shovel</i>	Alley Kat Productions Pty Ltd	documentary	5,750	Alan Carter	Alan Carter	Alan Carter
<i>Sarah Would Have Told God 'Forget It'</i>	Debra Annear	documentary	15,500	Debra Annear	Debra Annear	Mitzi Goldman
<i>Setting the Stage</i>	Coolamon Films Pty Ltd	documentary	14,500	Diana Barbara & Richard Mordaunt	Diana Barbara & Richard Mordaunt	Richard Mordaunt
<i>Pirate Queens</i>	Gillian Morrison	interactive media	64,000	Pollyanna Sutton & Gillian Morrison	Stephen Corvini	Gillian Morrison
<b>PRODUCTION</b>						
<i>Humbert</i>	David Williams	animation	7,750	David Williams & Rachel Anthony	David Williams	David Williams
<i>Mallboy</i>	Twenty 20 Pty Ltd	feature	700,000	Vincent Giarrusso	Fiona Eagger	Vincent Giarrusso
<i>Delinquent Angel</i>	David Blackall	documentary	53,600	David Blackall	David Blackall	David Blackall
<i>Mongolia - Cycling the Land of the Blue Sky</i>	Sarah Scragg & Citi Williams	documentary	20,000	Sarah Scragg & Citi Williams	Sarah Scragg & Citi Williams	Sarah Scragg & Citi Williams
<i>They Came, They Saw, They Concreted</i>	Outlook Productions Pty Ltd	documentary	95,500	Andrea dal Bosco	Michael Neil-Smith	Andrea dal Bosco
<i>Natural Born Losers</i>	Tantamount Productions Pty Ltd	interactive media	70,700	Rob Wellington	Rob Wellington	Rob Wellington & Kiera Poelsma
<i>Sharkfeed</i>	John Grech & Sarah Lambert	interactive media	44,500	John Grech	Matthew Leonard	John Grech
<i>Uncle Bill</i>	Debra Petrovitch	interactive media	45,500	Debra Petrovitch	Debra Petrovitch	Debra Petrovitch & Julianne Pierce
<i>Wunderkammer</i>	Anna Munster	interactive media	50,000	Anna Munster	Anna Munster	Anna Munster
<i>Bartleby</i>	Eidolon Pty Ltd	short drama	150,000	Miro Bilbrough	Peter Sainsbury	Miro Bilbrough
<i>Etiquette of Letter-writing, The</i>	Lucy Lehmann	short drama	18,400	Lucy Lehmann	Lucy Lehmann	Lucy Lehmann
<i>Extra, The</i>	Adam Wells & Darren Ashton	short drama	8,000	Darren Ashton	Adam Wells	Darren Ashton
<i>Freezer</i>	Samuel Macgeorge	short drama	2,500	Samuel Macgeorge	Samuel Macgeorge	Samuel Macgeorge
<i>Hoppin' Mad</i>	Georgina Wilson	short drama	10,000	Judi McCrossin	Georgina Wilson	David McKay
<i>Last Picnic, The</i>	Objet B'art Pty Ltd	short drama	25,000	Valerie Queva	Bart Groen	Valerie Queva
<i>Trapped</i>	Melodrama Pictures Pty Ltd	short drama	150,000	Trudy Hellier	Melanie Coombs	Trudy Hellier

NOTE: Where no producer, director or writer is indicated it is because none is attached to the project.

### Sydney

Level 4, 150 William Street  
Woolloomooloo, NSW 2011  
Telephone +61-2 9321 6444  
FREECALL 1800 22 6615  
Fax +61-2 9357 3737

Email: [info@afc.gov.au](mailto:info@afc.gov.au)  
URL: <http://www.afc.gov.au>

### Melbourne

Level 2, 120 Clarendon Street  
Southbank, Vic 3006  
Telephone +61-3 9279 3400  
FREECALL 1800 33 8430  
Fax +61-3 9696 1476

Email: [info@melb.afc.gov.au](mailto:info@melb.afc.gov.au)

### Brisbane

Level 16,  
111 George Street  
Brisbane Qld 4000  
Telephone +61-7 3224 4114  
Fax +61-7 3224 6717

Email: [ojohnston@pftc.com.au](mailto:ojohnston@pftc.com.au)

### Europe

2nd floor Victory House  
99-101 Regent Street  
London W1R 7HB  
Telephone +44-171 734 9383  
Fax +44-171 434 0170

Email: [marketing@afclond.demon.co.uk](mailto:marketing@afclond.demon.co.uk)